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Kathleen McCarthy

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19

THREE SONGS OF FANTASY



THE FAIRIES' DANCE
THE LITTLE DREAMS
A FUNNY FELLOW

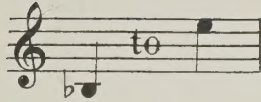
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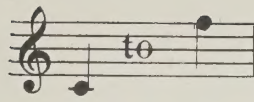
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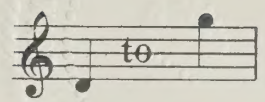
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THREE SONGS OF FANTASY



Words by

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THE LITTLE DREAMS.....EILEEN M. REYNOLDS.

A FUNNY FELLOW.....FRANK DEMPSTER SHERMAN.



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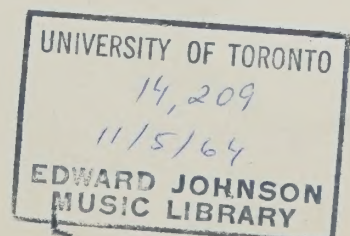
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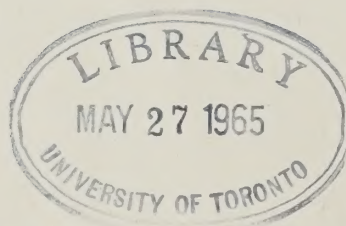
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Three Songs of Fantasy. 1925

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THE FAIRIES' DANCE.

Once in the morning when the breeze
Set all the leaves astir,
And music floated from the trees
As from a dulcimer,
I saw the roses, one by one,
Bow gracefully, as though
A fairy dance were just begun
Upon the ground below.

The lilies white beside the walk,
Like ladies fair and tall
Together joined, in whispered talk,
About a fairies' ball.
The slender grasses waved along
The garden path, and I
Could almost hear the fairies' song
When blew the light wind by.

I waited there till noon to hear
The elfin music sweet,
I saw the servant bees appear
In golden jackets neat;
And though I wished just once to see
The happy little elves,
They were so much afraid of me
They never showed themselves.

FRANK DEMSTER SHERMAN.

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The Fairies' Dance.

Words by
FRANK DEMPSTER SHERMAN.

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Music by
MICHAEL HEAD.

Allegretto. gracefully ♩ = 108

Piano.

p

Once in the morn-ing when the breeze Set all the leaves a -

p

- stir, And mu-sic float - ed from the trees As

mp

Red. Red. Red. Red. Red. Red. Red. Red.

Red. Red. Red. *

Red. *

Red. *

from a dul - ci - mer, *p* I saw the ro - ses, *mp*

one..... by one, Bow grace - ful - ly, *poco rit.* as though A fair - y *a tempo.*

dance were just be-gun Up-on the ground be - low. *poco rit.* *a tempo.*

The li - lies white be - side the walk, Like *p*

con Ped.

la-dies fair and tall To - geth - er joined, in

The first system of the musical score for 'The Fairies' Dance'. It features a vocal line and a piano accompaniment. The vocal line has a triplet of eighth notes on 'To' and a quarter note on 'er'. The piano accompaniment has a triplet of eighth notes on the first measure and a quarter note on the second measure. The key signature is two flats (B-flat and E-flat), and the time signature is 5/4.

pp whis - pered talk A - bout a fair - ies' ball. The

pp colla voce. *rit.* *mf a tempo*

The second system of the musical score. The vocal line continues with 'whis - pered talk' and 'A - bout a fair - ies' ball'. The piano accompaniment has a triplet of eighth notes on the first measure and a quarter note on the second measure. The key signature is two flats, and the time signature is 5/4. Dynamics include *pp*, *pp colla voce.*, *rit.*, and *mf a tempo*.

sostenuto. (r) slen - der grass-es waved a - long The gar - den path, and

mf a tempo. *p*

The third system of the musical score. The vocal line continues with 'slen - der grass-es waved a - long The gar - den path, and'. The piano accompaniment has a triplet of eighth notes on the first measure and a quarter note on the second measure. The key signature is two flats, and the time signature is 5/4. Dynamics include *sostenuto.*, *(r)*, *mf a tempo.*, and *p*.

ad lib. I Could al-most hear the fair - ies' song When

p *pp*

The fourth system of the musical score. The vocal line continues with 'I Could al-most hear the fair - ies' song When'. The piano accompaniment has a triplet of eighth notes on the first measure and a quarter note on the second measure. The key signature is two flats, and the time signature is 5/4. Dynamics include *ad lib.*, *p*, and *pp*.

rit. *mp* *a tempo.* *(v)*

blew the light wind by. *Cantabile.* I wait-ed there till noon to hear The

p rit. *mp a tempo*

el - fin mu - sic sweet, I saw the ser - vant

f *mf*

f

mp *poco rit.*

bees..... ap - pear In..... gol - den jac - kets neat; And

mp *poco rit.* *8*

poco meno mosso.

mp

though I wished just once to see The hap-py lit-tle elves, They

p

poco meno mosso.

con Ped.

poco a poco ritard.

ten. *pp*

were so much a - fraid of me They nev - er showed them - selves.

p *colla voce* *pp*

[illegible]

The Little Dreams.

Once through the vale of slumber
That peaceful twilight brings,
I saw the dreams of all the world
Flit by on eager wings;
And some of them were golden,
And some were black as night,
But the dreams of little children
Were as the lilies white.

And when the birds' glad voices
Arose at dawn of day,
The dreams of all the world returned
Upon their homeward way;
I know not whence they vanished,
Those ghosts of joy and pain,
But the dreams of little children
Went back to heav'n again.

EILEEN M. REYNOLDS.

The Little Dreams.

Words by
EILEEN M. REYNOLDS.

Music by
MICHAEL HEAD.

Andantino. ♩ = 116.

Piano. *p with a gentle swing.* *cresc.*

pp Once

dim. *pp*

through the veil of slum - ber That

peace - - ful twi - - light brings, I

saw the dreams of all the world Flit

by on ea - ger wings; And

some of them were gol - den, And some were black as night, But the

dreams of lit - tle chil - dren Were as the

*

a tempo.
mp li - lies white, *poco rit. p* as the

mp a tempo. *poco rit.*

Red.

rit. pp a tempo.
 li - lies white.

p *rit. pp a tempo.*

Red.

poco rit. a tempo. pp
 And when the birds' glad voi - ces A -

poco rit. a tempo.

Red.

- rose at dawn of day, The

mf *p*

Red.

dreams.... of all the world..... returned Up - on their home-ward

con Fed.

This system features a vocal line in 3/2 time and a piano accompaniment in 6/4 time. The vocal line consists of a single melodic line with a long note value. The piano accompaniment has a treble and bass staff. The bass staff begins with a low note and a fermata. The system ends with a 6/4 time signature.

way;..... I know not whence they van - ished, Those

pp poco meno mosso. (pp)

poco meno mosso.

pp colla voce.

This system continues the vocal line in 6/4 time. The piano accompaniment features a treble and bass staff. The system ends with a 6/4 time signature.

ghosts of joy and pain, But the dreams..... of lit - tle

a tempo cresc.

a tempo.

cresc.

This system continues the vocal line in 3/2 time. The piano accompaniment features a treble and bass staff. The system ends with a 3/2 time signature.

mf *rit.* *a tempo.* *p*

chil - dren Went back to heav'n a -
 Went back to heav'n a - gain

mf *p rit.* *a tempo.*

Red. *Red.*

rit. *pp* *molto rit.* *pp* *rit*

- gain, Went back to heav'n a -

rit. *pp* *p* *pp rit*

Red. *Red.* *Red.* * *Red.* *Red.*

a tempo.

- gain. *a tempo.*

ppp

Red. *Red.* *Red.* *

A Funny Fellow.



There is a funny fellow
Who goes by every day,
When sad, his voice is mellow,
But shrill when he is gay.
I know he pulls the thistles
That grow along the lane,
And pricks himself, and whistles
To drive away the pain.

And when the snow is falling
So fast I may not see,
I often hear him calling
Across the fields to me.
He sings to me, and makes me
A happy child at night,
He sings again, and wakes me
At early morning bright.

FRANK DEMPSTER SHERMAN.

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A Funny Fellow.

Words by
FRANK DEMPSTER SHERMAN.
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Music by
MICHAEL HEAD.

Allegro. ♩=160. (*very rhythmically.*)

Piano. *ff* *f* *mf* *dim* *tn*

Red. *Red.* *Red.* *Red.* *

p

There is a fun - ny fel - low Who

pp

Red. *** *Red.* *** *senza Red.*

u - en - do.

goes by ev - 'ry day, When sad, his voice is mel - low, But

mf.

shrill when he is..... gay. I know he pulls the this-tles That

mf *fp.*

Red. * *Red.* *

grow a - long the lane, And prick him-self, and whis-tles To

senza rit.

drive a-way the pain. And

senza rit. *mf*

Red. *Red.* *Red.*

rit.

when the snow is falling So fast I may not see, I oft-en hear him

pp *rit.*

Red. *Red.* *Red.* *Red.* *Red.* *

pp *a tempo.* *mp*

call - ing A - cross the fields to me. He sings to me, and

colla voce. *a tempo.* *p* *mf*

makes me A hap - py child at night, He sings a -

f *rit.* *mp* *a tempo.*

- gain, and wakes me At ear - ly morn - ing

f *rit.* *mp* *a tempo.* (*senza accel.*) *legato.*

pp

bright.

p *pp* *p*

Red. * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* * *Red.* *

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